

I WRITE SONGS FOR THE STARS by TEENAGER Carole King



25c

AUGUST

HIT PARADER

A Charlton Publication



THE
GROWING PAINS
OF
ANNETTE



Behind The Mask
Of

**BOBBY
RYDELL**

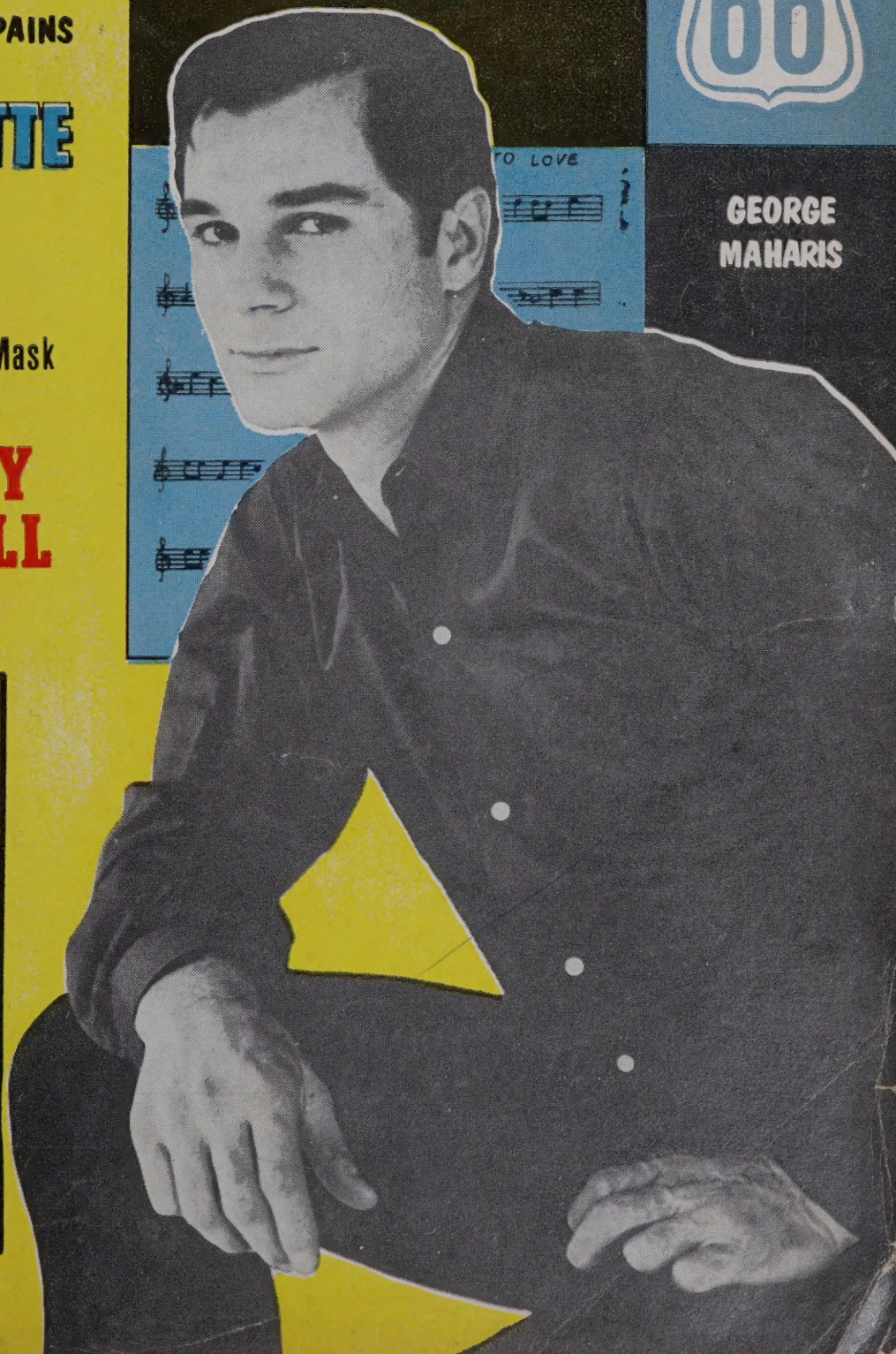
**LATEST
SONG
HITS**

I CAN'T STOP LOVING YOU
SECOND HAND LOVE
PLAYBOY ★ LIBERTY VALANCE
FOLLOW THAT DREAM
LOVERS WHO WANDER
HIT RECORD ★ ANY DAY NOW
WHEN I GET THRU WITH YOU
BORN TO LOSE
THAT'S OLD FASHIONED
PALISADES PARK
SHARING YOU

**HIGHWAY TO
SUCCESS**



**GEORGE
MAHARIS**





STOP UGLY NAILS!

BEFORE

AFTER

BUILD THEM UP - in Minutes - INTO LONG, BEAUTIFUL NAILS

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HIT PARADER

AUG. 1962



Executive Editor: Pat Masulli Managing Editor: Ernest H. Hart
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Vacation time is my dress-up time

Some people like to "rough it" on vacation . . . But I go on a cruise. Or to a resort. I go where I can wear my prettiest party clothes two or three nights a week. And that's why I'm a Tampax user. Because no matter what, I can always feel dainty . . . fresh . . . immaculate.

* * *

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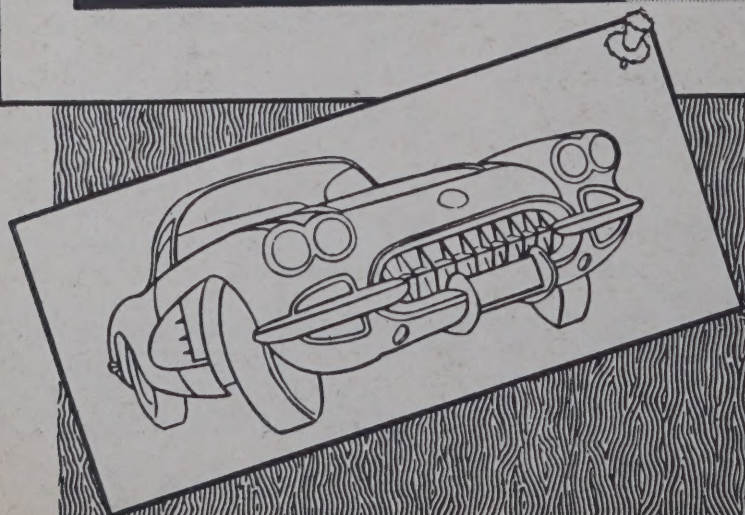
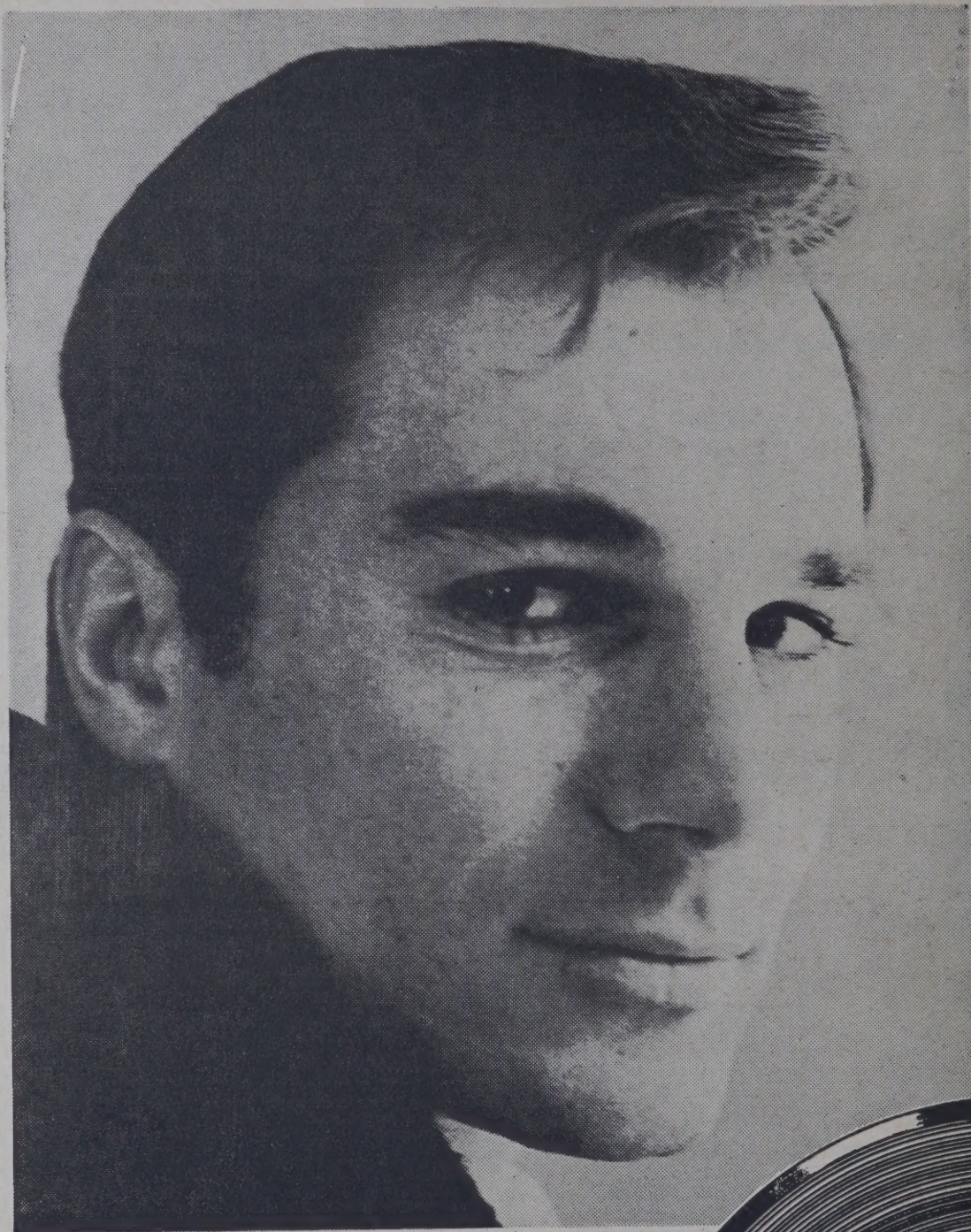
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If your vacation should happen to coincide with time-of-the-month, dare you use anything *but* Tampax?

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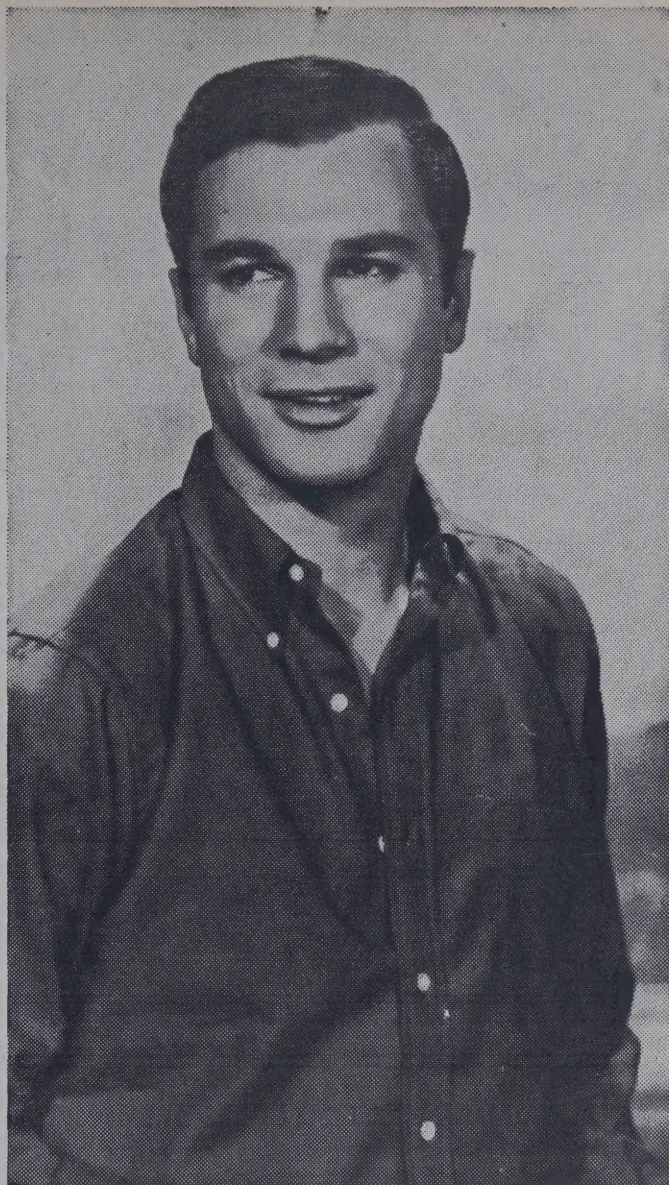
HIT PARADER published every six weeks by Charlton Publishing Corporation. Editorial and executive offices Charlton Building, Derby, Conn. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn. under the Act of March 3, 1879. Second Class Postage paid at Derby, Conn. Subscription 10 issues for \$2.50, price per copy 25¢. Vol. XXI, No. 6, Aug., 1962. Copyright 1962. All rights reserved. Printed in the U.S.A. Not responsible for loss or non-return of unsolicited manuscripts, songs. Authorized for sale in the U.S. possessions and Canada only.

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HIGHWAY TO SUCCESS

This is the story, the truth, about a restless, vital young man who is rocketing to stardom. This is an unruly, ruggedly handsome rebel, searching for a better way of life, a code of ethics, a new philosophy to fit the youth of a new era. This is George Maharis.



Who is this black haired fellow with the mobile, questioning face who has become a male symbol to bright-eyed young girls throughout the nation? What is in the past that has shaped the present exciting image of George Maharis?

We know that George's parents came from Greece, a country steeped in ancient culture and beauty. George was one of six children and his people did well in the restaurant business. Then, like so many other businessmen at the time, George's dad lost everything during the sad years of the depression, and George can remember more than once leaving the table still hungry. Going to school with holes in his shoes didn't exactly make the sensitive young boy feel secure either. At eighteen, George joined the Marines, leaving poverty behind — but not the memory or the bitter taste of it. This is important to remember when we hear certain critics say that Maharis "plays himself" in his TV show "Route 66", a serial about a couple of guys (Maharis and Milner) who drive around the country, making a few dollars, helping a few people, but mostly searching for values in this modern society.

It may be the memory of the hard life that he and his family experienced that makes Maharis act so realistically when confronted by mishandled power and twisted social values. The "home truths" that Maharis and his side-kick, Milner, fling into the face of arrogance are often the best part of the show because George honestly feels the words in his rebellious soul.

But many people have known poverty, so it's much more than just this that makes Maharis tick. It's the kind of per-

son he is, a rugged individualist with a questioning and dissatisfied mind and a turbulent soul. He is, in real life, quite like the character he portrays in the TV show that has pointed him toward success, "Route 66". Combine this projection of his inner self with a lot of talent and you have the "why" of George Maharis.

After 3 years in the Marines, George Maharis decided to pursue a singing career. He took vocal lessons and organized a trio called "The Singing Marines". To be perfectly blunt about it, "The Singing Marines" went nowhere fast. True, they managed to pick up odd jobs here and there, but nothing really big, nothing like the dream, the feeling at the pit of his stomach that was telling Maharis to set his sights for higher targets.

"I knew there was a great big golden apple somewhere," said George, "and I knew I was going to be the one who got it—" he added, exhibiting the drive and sureness that is part of his character.

George next joined a musical stock company in White Plains, New York, and was given his first opportunity to act.

His first TV break came in a small role in the "Mr. Peepers" show. Soon after, he landed roles in "Naked City", "Studio One", and "Alcoa-Goodyear Theatre". After a brief stay in Hollywood, Maharis returned East to study acting under Sanford Meisner. From Meisner, George went to study with Lee Strasberg, who still guides the young man with a sure and steady hand in the so-called "method" school of emoting.

One highlight along this long slow road to success was the play "Hatful of Rain", in which he won much critical acclaim. By the time he began hitting the "off-broadway" circuit more than one theatre critic knew about George Maharis.

The time was ripe for something really big, something he could dig his teeth into, something he could do with his heart as well as his brain. Then along came the perfect vehicle, "Route 66" the TV serial that really rocketed Maharis to a fame and fortune that has only begun.

Herbert B. Leonard, producer of the show, and Stirling Silliphant, writer, got together with this fast-rising new star, and admittedly wrote the show with him in mind.

In the light of this, the show's tremendous popularity is not at all surprising. Here was a young man full of talent, emotion and rebelliousness, playing the role of a fellow who feels exactly the same way.

The impact of the characters George and Martin Milner play is decisive. Often, because of their rootless wandering, the two young men find themselves in trouble, with things getting hotter by the minute. Then, with grim determination and their eyes on freedom, they smash their way (sometimes

literally) out of the corner and wind up by pointing a finger at the truth. The "villain" is usually not a criminal in the ordinary sense of the word, but don't forget, these two men have ditched society's mores for values of their own.

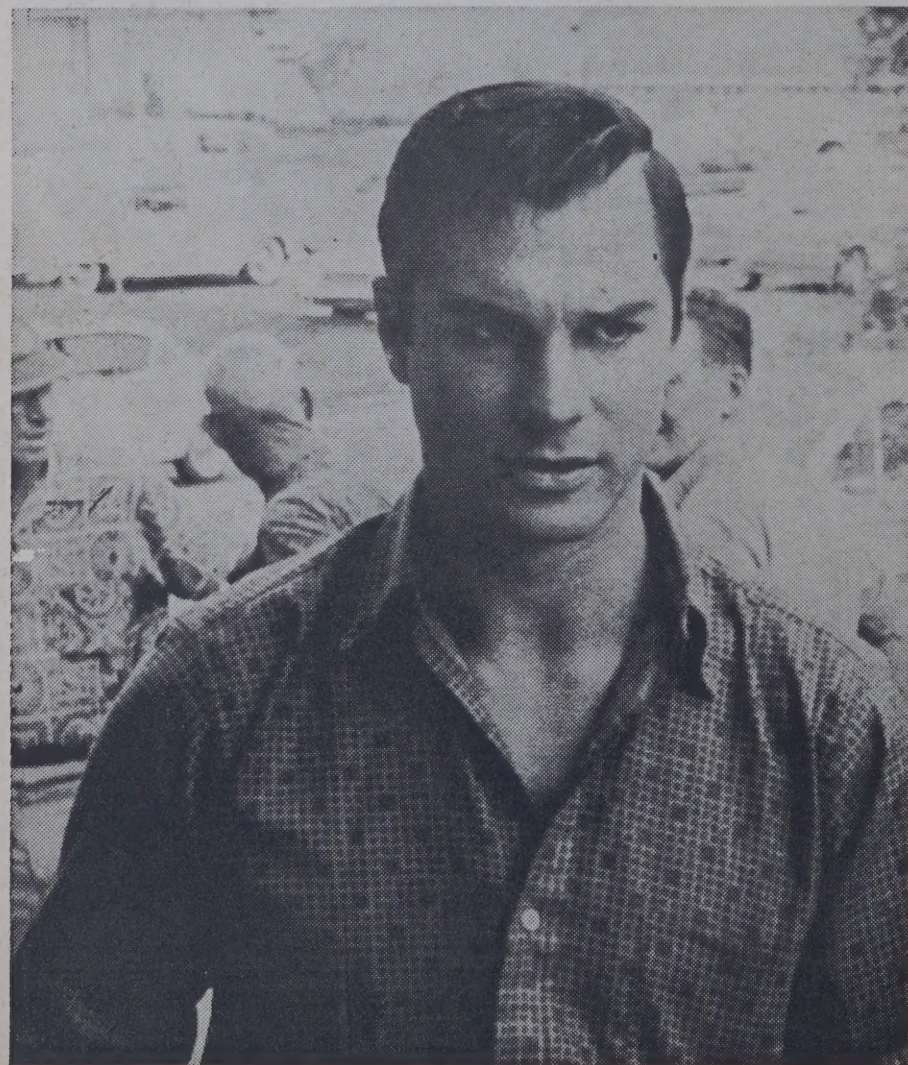
Now, anyone with a code of ethics as "way-out" as this, is bound to meet up with some criticism. Maharis, justly or unjustly, is often identified with the character he plays (Buz Murdock). There are several critics and reviewers who have raised their voices against this "immoral beatnik" actor, George Maharis.

Using a code of morality to judge someone's acting ability is skating on very thin ice indeed. The point should be kept in mind, however, that even the indignant watchers (they *still* watch him even if they don't like him) who, it should be added are very few in number, only underline the success the actor is attaining. There are no fence-sitters when it comes to evaluating George Maharis' talent — they either love him or hate him, and if that isn't a sign that this young man has something rare in the way of talent then nothing is.

What else is George Maharis? What is he like to the people who work with him?



Ruggedly handsome, the male-symbol to a million female fans, George is as intense as he appears and very like the rebel he portrays in the show that rocketed him to stardom, Route 66.



According to Martin Milner, who has worked closely with him during the "Route 66" episodes, George is an intense person who has few hobbies and spends most of his spare time when not before the cameras, studying lines and perfecting his technique of delivery.

Milner claims that this intenseness and drive lead to little relaxation and not enough sleep for George. He thinks it may have been responsible for George's recent bout with hepatitis. Ironically, Maharis is a health and food faddist always keeping fit so that illness won't deter him on his route to success.

Certainly George, at 32, is pushing always with determination toward the goal he's set, a goal that glitters on the heights. Just recently he's added another step on the ladder to success — a hit record, "Teach Me Tonight", that brings his clear, earnest voice to his many fans who can't get enough of the image that is the real, the deeply honest rebel, George Maharis.



(The Man Who Shot) LIBERTY VALANCE

*Hal David
Burt F. Bacharach*

When Liberty Valance rode to town
The women folk would hide, they'd hide
When Liberty Valance walked around
The men would step aside
'Cause the point of a gun was the only law
That Liberty understood
When it came to shootin' straight and fast
He was mighty good
From out of the east a stranger came
A law book in his hand, a man
The kind of a man the west would need
To tame a troubled land
'Cause the point of a gun was the only law
That Liberty understood
When it came to shootin' straight and fast
He was mighty good
Many a man would face his gun
And many a man would fall
The man who shot Liberty Valance
He shot Liberty Valance
He was the bravest of them all.
The love of a girl can make a man stay on
When he should go, stay on
Just tryin' to build a peaceful life
Where love is free to grow
But the point of a gun was the only law
That Liberty understood
When the final showdown came at last
A law book was no good
Alone and afraid she prayed
That he'd return that fateful night,
that night
When nothing she said could keep her man
From goin' out to fight
From the moment a girl gets to be full grown
The very first thing she learns
When two men go out to face each other
Only one returns
Ev'ryone heard two shots ring out
One shot made Liberty fall
The man who shot Liberty Valance
He shot Liberty Valance
He was the bravest of them all.
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A STEEL GUITAR AND A GLASS OF WINE

Paul Anka

Just give me a steel guitar and a glass of wine
And let me drink to a love I thought was mine
A love I thought was true to me
But now I'm drinking to a memory
A steel guitar and a glass of wine
Oh, my tears they glisten and the candles shine
Oh, candle glow, oh, candle bright
Tell me who she holds tonight
Bring me wine and make the music mine
Play another set so I'll forget
Bring me a steel guitar and a glass of wine
And let me toast her just one time
Oh, candle glow before you dim
Tell her what a fool she's been
Just one thing before I go
Here's a secret, I still love her so.
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ANY DAY NOW

*Bob Hilliard
Burt F. Bacharach*

Any day now I will hear you say
Goodbye my love
And you'll be on your way
And the blue shadows will fall
All over town
When any day now
Love will let me down
Any day now
When your restless eyes
Meet someone new
Oh, to my sad surprise
Oh, my beautiful bird
You will have flown
When any day now
I'll be all alone
I know I shouldn't want to keep you
If you don't want to stay
And yet until you're gone forever
I'll be holding on for dear life
Holdin' you this way
Any day now
When the clock strikes go
You'll call it off
And then my tears will flow
And the blue shadows will fall
All over town
Any day now, any day now
Any day now you won't be around
And love will let me down.
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HIT RECORD

Sibelius Williams

People always ask me
How do you make a hit record
And I tell them
It's you the public
That make the hit records
But here's what I do
I get a little beat
And I get a little song
And I get a little group
Then the band comes along
That's all, that's all, that's all,
that's all
That's all I needed to make a hit record
Then I met a man
With a long cigar
I said look it here, man
I want to be a star
Listen to my beat
Listen to my song
Now dig the group
Ain't that pretty
Man, we can't go wrong
That's all, that's all, that's all, that's all
That's all I needed to make a hit record
Well he made me sign the paper for
twenty years
But I didn't mind the paper because
the people cheered
When they heard my beat
When they heard my song
When they dug the group
Go on, children
Well, it didn't take long
That's all, that's all, that's all, that's all
That's all I needed to make a hit record
Now, I'm walkin' on air
I ain't got a care
Say, why don't you try the same thing too
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I CAN'T STOP LOVING YOU

Don Gibson

Those happy hours that we once knew
Though long ago, still make me blue
They say that time heals a broken heart
But time has stood still
Since we've been apart.
I can't stop loving you
So I've made up my mind
To live in memory of old lonesome times
I can't stop wanting you
It's useless to say
So I'll just live my life
In dreams of yesterday.
I can't stop loving you
There's no use to try
Pretend there's some one new
I can't live a lie
I can't stop wanting you
The way that I do
There's only been one love for me
That one love is you.
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A SECOND HAND LOVE

*Hank Hunter
Phil Spector*

They tell me that there's someone else
You really truly love
And even when we kiss
That he's the one you're thinkin' of
I guess it's true
'Cause once or twice
You called me by his name
I need you so
But now I know
That you don't feel the same
It's all over town
You handed me down
A second hand love, a second hand love.
Though late at night
I sit alone and count the tears that fall
I'd rather have this kind of love
Than not see you at all
My friends all say I'm better off
If we should drift apart
But ev'ry day I hope 'n' pray
I'll be first in your heart.
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SHARING YOU

*Gerry Goffin
Carole King*

Sharing you, I know I'm sharing you
I'm not the only one who's in your heart
When I'm with you, your love belongs to me
But you have someone else when we're apart
There are two of us who kiss you
Two of us who miss you
Two of us who wish there were two of you
But though it hurts me so
To go on sharing you
I know my helpless heart
Just can't be free
And even though I must keep sharing you
You know you'll never be sharing me.
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behind the mask of **BOBBY RYDELL**

You've heard him on records, you've seen him on TV mimicking the greats in show business. But, who is the real Rydell? Do you know? Does Bobby himself know? We'll let this rising young performer answer this vital question.



I guess I was born for show business. Ever since I can remember, when I was just a little, skinny kid, I'd mimic the singers and comedians I saw on television, imitating their every move and gesture, even copying the way they told a joke or sang a song. I'd feel as though I was actually the person I was imitating. I wasn't just apeing a famous performer, I was the flesh, the blood and bone of the performer, every gesture, every bit of business. Every note and emotion was a sharing, a thing that linked me with the shadow on the TV tube.

My dad actually turned my dream into reality when he brought me to audition for Paul "Pops" Whiteman. Mr. Whiteman went for my mimicking and gave me a spot in his show. It was my showcase and it gave me a taste for show business that I'll never lose.

But, I continued imitating the stars for ten years. One moment I'd be Johnny Ray, then Red Skelton, Louis Prima, Jerry Lewis, Sammy Davis Jr., who, incidentally, I think is the greatest talent of them all, and a host of greats and near greats. Even some of the hit discs I've made were more imitative than original.

Well, every artist starts out by imitating others. He has to, because he's still too young to "fly" on his own. Imitation is an easy way of learning. Children imitate their parents, their teachers, or their older brothers and sisters. We all have the ability to imitate — it's a form of creativeness.

But you can have too much of a good thing and I'm the boy who knows. I've been imitating and mimicking others for so long I'm beginning to wonder if there's any real me at all, or am I just a mirror to reflect the talent of others?

As long as we imitate, we are not really ourselves. We're a shadow of someone else. Sooner or later we must blaze our own trail in life, find the way best suited to our own personality, and our own wants and needs. That is what I am vitally interested in doing right now. I must find out what is the real me. Do I have anything new and original inside myself? I think I do, and that's what I am searching for now, the real me.

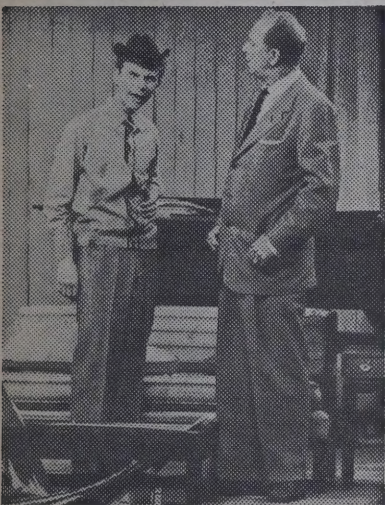
Not all the songs I sing are "Rock and Roll" songs, as you have probably already noticed. Rock and Roll's fine — but maybe I'm better suited to a different type of music. I'm not sure yet, so I'm experimenting. I'm trying to find myself as a performer. It's no longer satisfying to me to mimic others, even though I was successful at it.

As I mentioned before, my idol is Sammy Davis Jr. To me he is the greatest performer today, the essence of show business. He has that ineluctable something they call "presence". Why is Sammy so good? There are many good reasons and the foremost is talent — he's loaded with it. And he knows how to use that talent, knows how to handle himself in front of an audience. But this takes time, years of hard work. Sammy has developed his own particular personality. You can never mistake him for someone else — he's always Sammy Davis Jr. no matter what he does.

That's what I'm searching for — to become a performer on my own. I'm tired of wearing someone else's mask. I want to develop my own personality. It won't be Sammy's personality, it won't be Red Skelton's personality, it'll be mine. And, when I reach that goal and toss aside that mask you'll know that the masquerade is over, that this is the real Bobby Rydell.



"I've appeared on the shows of many of the great stars and I've impersonated them all. But this can't be all there is for me, to ape the greats, to do what has already been done and done so well."



"It's time for contemplation, for a look into the future, my future. I've got to try and find the real me."



"I imagine even my recordings are imitative. I'm not a child any more and if I want to grow in this profession I can't live on another performer's glory. I must discover the real Rydell behind the mask of mimicry."

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Louis J. Calka, Glen Burnie, Md.

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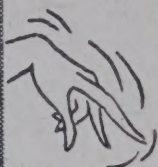
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THE

GROWING

PAINS

of

5'3"
5 Feet

4 Feet

3 Feet

The world sees and envies this lovely Miss with the happy voice and the starshine in her eyes. She has everything; grace, beauty, and a growing place in the most glamorous and highly paid profession of all, show business. What the world doesn't see is the frightened little girl crying in the dark, the confused teenager that Annette so frankly tells us about.

As most of you know, I was awfully young when I broke into show business. As a youngster I was lucky enough to be one of Disney's "Mouseketeers" on the "Mickey Mouse Club" TV show. Besides that, I had the chance to appear in a motion picture, "The Shaggy Dog", working with Fred MacMurray, Tommy ("Old Yeller") Kirk, Jean Hagen, Tim Considine, and Kevin "Moochie" Corcoran.

Soon I graduated to romantic roles on television, playing a fiery Spanish girl to the "Zorro" of Guy Williams.

Yes, a whole new career loomed ahead of me, but things were not as rosy as they seemed. For one thing, I was growing up — fast. And, like all other teenagers, I was growing more and more self-conscious of myself, especially my looks. My dreams and my hopes were set on playing bigger and more challenging roles, but inside I felt scared, awkward. The feeling that I didn't look as attractive as I should began bothering me until it became almost an obsession. A first I was too ashamed to really admit it to anyone, thinking maybe it was all in my own mind. How many times each day would I stop to look at myself in the mirror — only to feel worse instead of better. I began feeling people were criticizing my looks behind my back. When someone complimented me I felt they really meant the opposite. I started going on a diet; I tried to get to bed earlier, but ironically enough, my worrying wouldn't let me sleep. Many a night I felt like jumping out of bed and calling the studio to tell them that I was all through — washed up. As a child I had done all right, perhaps, but as a young adult actress struggling to make her mark in the film world, I felt I wasn't good enough, nor pretty enough.

"Who am I," I'd cry to my inner self, "to attempt to compete with all the talented beauties that flock to show business?"

Finally all the worries, all the tears in the night, all the anguish, became too much for one little, frightened girl to carry alone. I had to have someone to lean on, to share my burden. I turned to the one person who was closest to me — my mother. She realized immediately the problems that had been building up deep inside me.

"Look, Annette," she told me one night when I had been unable to sleep, "you've got this thing blown up big like a crazy balloon. Get your feet back down to earth. You're a pretty girl, a very pretty girl, but you could be a lot prettier."

My mother didn't say much else that night, she knew how upset I was, but each night after that we had wonderful little chats together that helped to quell the fears in my heart. Once I had brought the turmoil I had known out into the open I could assess it with more frankness. Finally Mother and I spoke about my problems to a small group of my closest friends, associates and mentors at the studio. When the idea of having a plastic job done to refashion my nose was suggested, I took it without even flinching. The make-up people at the studio agreed it would help, so we consulted a plastic surgeon.

ANNETTE



I remember the day I went to the hospital to have the operation. It was hot and depressing outside and I felt like sinking into the ground. "Suppose the operation doesn't work? Maybe it will make me look worse instead of better!" These and other horrible thoughts passed through my mind as I hesitated before the hospital door. Then I remembered all those lonely, tearful nights, and I pushed my fears away, straightened my shoulders and walked into the big bustling hospital. But they all returned, the heart-thumping inner trembling and timidity, while they prepared me for the ordeal to come.

Panic surged up inside of me like a tidal wave. I was just a little girl who wanted to run away, to hide, to forget about a career in show business. At that moment it didn't seem important. I had to keep telling myself over and over again that this was what I wanted, that I couldn't give up the big dream.

And then it was all over, those days without end that I called privately, "The time of the bandages." I wondered what I looked like under that patch of silent white that seemed to become a part of my face, hiding me from the world.

Finally the big day came, the day that could mold my future for better or worse.

How can I explain the way I felt when I hesitantly held up the mirror the nurse had handed me and I saw myself for the first time? Yes, it was like viewing myself for the first time. It was a rebirth, a new me, a new Annette. The tears came and they washed away the fears that had lived with me for so long. The girl who smiled back at me in the mirror was the girl I had always dreamed of being.

From that day I found it no longer necessary to rebel against the inner me and the people who surrounded me. With the fears and perplexities gone there was nothing left to fight.

I found it easier to take advice from the make-up people at the studio. Now when people complimented me, I smiled at them, gratefully and confidently, certain that they were no longer "criticizing me behind my back." I realized that it had only been my mixed-up imagination that had told me they were. I looked like a new person, I felt like a new person, and I acted like a new and more mature person.

Does my experience hit home? Are you like I was, a young girl standing on the threshold of maturity surrounded by fears fashioned by complexes that are beyond your control? Do you feel that your looks are detrimental to your future and frustrations are wearing away your courage and character? Remember my story, my experience. Don't give in to that inner anguish. If Mother Nature hasn't been as kind to you as you wish she had been, then turn to science and correct your shortcoming through surgery.

It won't be easy, nothing worthwhile ever is. But, when you see the end result, your whole world will change and you'll walk toward the future on sunbeams. I know!



"I had to overcome my complexes"



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★ PALISADES PARK

CHUCK BARRIS

Last night I took a walk after dark
A swingin' place called Palisades Park
To have some fun and see what I could see

That's where the girls are
I took a ride on the shoot de-shoot
The girl I sat beside was awful cute
And when we stopped
She was holdin' hands with me
My heart was flyin' up a-like a rocket ship

Down like a roller coaster
Fast like a loop the loop
And around a-like a merry-go-round
We ate and ate at a hot dog stand
We danced around to a rockin' band
And when I could, I gave that girl a hug

In the tunnel of love
You'll never know how great a kiss can feel

When you've stopped at the top of the ferris wheel

Where I fell in love down at Palisades Park.

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★ THE CROWD

ROY ORBISON

JOE MELSON

I go out with the crowd
I play the game
Pretending out loud
But it don't seem the same
For the heart of the crowd
Is gone from sight
My part of the crowd
Is not with me tonight
I remember the fun
Ev'ry dance with you
All the crazy things
That we used to do
Sometimes we'd wait for a chance
And then we'd steal away
From the crowd and the dance
To our hide-a-way
Oh, but you're gone
And it's not the same old gang
I fall apart
Each time I hear your name
Guess I'll go along with the crowd
I'll make believe
That you'll come back to me
Run back to me,
Hurry back to the crowd and me.

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★ WHERE HAVE YOU BEEN ALL MY LIFE

CYNTHIA WEIL

BARRY MANN

Until we kissed I never knew the thrills
That could be tasted
Until we kissed
I never knew the years
That I had wasted

But now I know I was waiting for you to come by

I was waiting, won'tcha please tell me why

This took so long to begin, darling
Where have you been all my life

Until we touched
I never knew a touch was worth repeating

Until we touched
I never knew my heart was really beating

Oh, where've ya been
Oh, where've ya been when I was feelin' blue

Oh, darling, where have you been
Where've ya been, oh, where've ya been

When I was needing you
Where have you been, where have you been

Oh, don't you know I was waiting
For you to come by

I was waiting, won'tcha please tell me why

This took so long to begin, darling
Where have you been all my life.

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★ WHEN I GET THRU WITH YOU

HARLAN HOWARD

You think you love Sue
But when I get thru with you
You won't ever look at Sue again.

I'm gonna be so good to you
And do what you want me to
Pretty soon you'll feel the same
You won't even know her name
I'll give you kisses
That she can't beat
I'll treat you so nice and sweet
When I get thru with you
You'll love me too, not Sue
When I get thru with you
You'll love me too.

I'm gonna treat you so sweet and kind
I'll drive her out of your mind
And you won't know her if you meet
Walk right by her on the street
Because I love you and want you so
Poor Susie will have to go
When I get thru with you
You'll love me too.

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★ THEME FROM "DR. KILDARE" (Three Stars Will Shine Tonight)

HAL WINN

JERRALD GOLDSMITH

PETE RUGOLO

Three stars will shine tonight
One for the lonely
That star will shine its light
Each time that someone sighs
Three stars for all to see
One for young lovers
That star was made to be
The sparkle in their eyes
And for the third star
Only one reason
A star you can wish on
To make dreams come true
High in the sky above
Three stars are shining
I hope that star of love
Will shine down on you.

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★ IN MY BABY'S EYES

GERRY GOFFIN

CAROLE KING

No one in the world would say
That I am more than just an ordinary guy

Ninety nine of ev'ry hundred girls
Would never look at me when I walk by
But in my baby's eyes I'm handsome as can be

'Cause in my baby's heart is nothin'
But a lot of love for me
If someone came to me
And told me I'd be rich or famous
I would surely laugh

"Five'll get you ten"
That no one's ever gonna ask me for my autograph

But in my baby's eyes
I'm a big celebrity
'Cause in my baby's heart is nothin'
But a lot of love for me
When my baby looks at me
I'm a hero and a king
She makes me feel

Like I can do just about anything
Chances are, I'll never leave my mark upon the world

But, really, I don't care
With my baby by my side
I just can't help feel like I'm a millionaire

'Cause in my baby's eyes
There's nothin' I can't be
And in my baby's heart
Is nothin' but a lot of love for me.

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★ THAT'S OLD FASHIONED (That's The Way Love Should Be)

BERNIE BAUM
FLORENCE KAYE

BILL GIANT

We hold hands in the movie show
So they say that we're old fashioned
Or we stroll 'neath the silvery moon
And we carve our initials in the old
oak tree

That's old fashioned
That's the way love should be
We enjoy sitting side by side
In the booth in the ice cream parlor
Where we play the nickelodeon
And we dance when we hear our
fav'rite melody

That's old fashioned
That's the way love should be
It's a modern changing world
For ev'rything is moving fast
But when it comes to love
I like what they did in the past
I'm the kind who loves only one
So the boys say I'm old fashioned
Let them laugh, honey, I don't mind
I've made plans for a wedding day for
you and me

That's old fashioned

That's the way love should be.

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Range Songs, Inc.

★ I'LL TRY SOMETHING NEW

WILLIAM ROBINSON

I will build you a castle with a tower
so high

It reaches the moon

I've got a melody from birdies that fly
And composed you a tune

Give you lovin' warm as mama's oven
And if that won't do

Then I'll try something new

I will take you away with me

As far as I can, to Venus or Mars

There we will love with your hand
in my hand

You'll be queen of the stars

Everyday we can play on the Milky
Way

And if that won't do

Then I'll try something new

I will bring you a flower

From the floor of the sea to wear in
your hair

I'll do anything and everything to
keep you happy

Just to show you I care

I'll pretend I'm jealous of all the
fellows

And if that don't do

Then I'll try something new.

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★ WHY'D YOU WANNA MAKE ME CRY

GERRY GOFFIN

CAROLE KING

Why'd you wanna make me cry for

Why'd you wanna make me blue

Why'd you wanna go and break my
heart

When I never done nothin' to you

Why'd you wanna go and kiss me

And show me what a thrill can be

Why'd you wanna show me paradise

If you weren't gonna give it to me

I never wanted to love you

But you destroyed my resistance

I never wanted to love you

But when I heard the sound of your
sighs

Pretty soon I had eyes

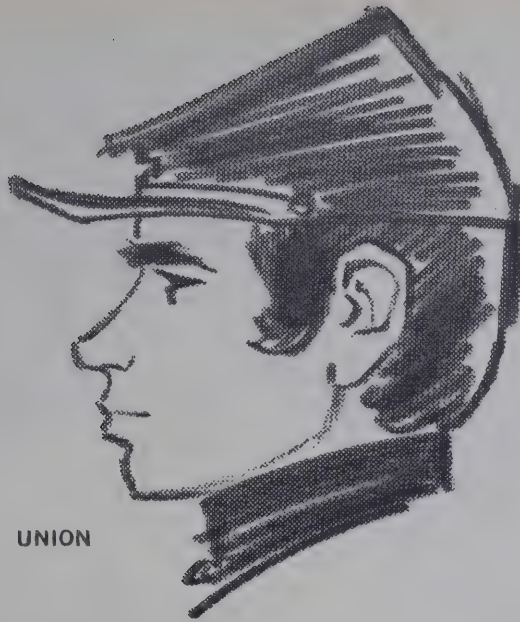
Why'd you wanna make me cry for

Why'd you wanna make me blue

Why'd you make me fall in love with
you

When you knew you didn't love me too.

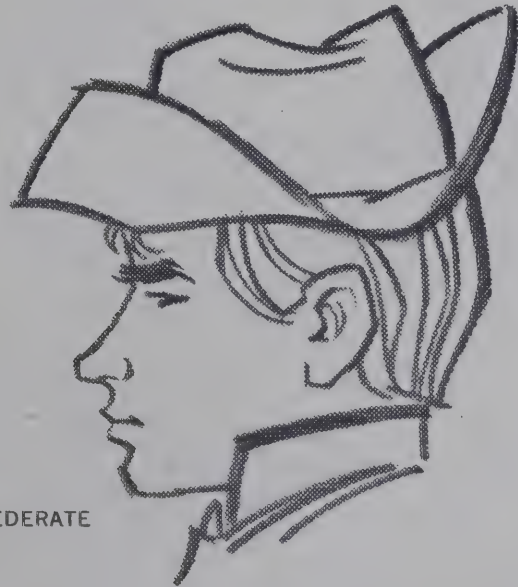
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Sawdust To STAR

FROM SAWDUST TO STARDUST



The lights are low, the crowd is loud, though small. The beer and whiskey flow freely. There's sawdust on the floor and a fog of smoke thick enough to cut with a knife. From time to time a cop sticks his head in the door, looks around, then disappears.

Now a spotlight goes on above a small stage, tired musicians begin a new rhythm, the noise simmers down a little but never really stops. A young man suddenly appears in the spotlight. He's wearing a borrowed tuxedo and a top hat, and holds a bamboo cane under his arm. He starts singing, loud and clear, his feet begin working into a "soft shoe" routine. Who is he? Right now he's Mr. Nobody. Just a young kid starting out in show biz. Someday, who knows? He may be an Eddie Cantor, a Georgie Jessel, or some other Big Name.

This is where he starts — this is where the greats all started, in some "low dive", a night club, a saloon, a tavern over on Coney Island or Atlantic City, or New York's lower East Side — or down by San Francisco's waterfront — or in Chicago or New Orleans. These were the training grounds, the stables of the future stars; saloons, burlesque houses, vaudeville.

DUST

ALONG THE TALENT TRAIL..
first of a two part series

Now let's talk about today, about the young kids who have already won the hearts of thousands of fans: the Rydells, the Fabians, Ankas, Presleys, Nelsons, Dions. What are they doing? They're singing, of course, making money, winning fame and fortune. How do they start out? What's different from the first picture, the low dives, the saloons, the cheap show-cases, the heartbreak struggle to stardom?

One big difference is the reverse process. Today many of our new stars begin by cutting a record that becomes a hit. Then this is followed by three or four more hits. A raw, young and eager talent is making himself — or herself — heard over the radio, in thousands of juke boxes. Once a young star shows promise, they are booked for the night clubs, or Hollywood beckons — look at Elvis, Bobby Darin, Fabian, Chubby Checker and all the others. Didn't most of them start out this way?

What's the point? It's this: these kids make single records that become hits. They have talent. Fine, but is

that all you need, talent? Isn't it necessary to train this talent, to discipline it, polish it?

In the old days, stars like Sophie Tucker and Judy Garland got their training *first*. After many months, or years, they had their talent polished and disciplined and gradually they rose higher and higher up the ladder winning their glory the hard but the best way. And when they had arrived they weren't just singers, dancers, comedians; they were PERFORMERS, ENTERTAINERS. Jimmy Durante sang, danced, played the piano — he wasn't unique in this, either. They could all grab an audience by the heart. They had an "act". They were entertainers all the way, not just a "voice" coming over the radio or out of a juke box.

Is this another "I don't know what's the matter with this generation" diatribe? Hardly. Things are different now, and yet they're the same. As has already been mentioned, many of our fine young singers of today have branched out in other directions. They start out by being singers, then they

learn to be entertainers. Anita Bryant is certainly an entertainer. Have you seen her on the Ed Sullivan show? Fine performance. Anita's been around, she's show-wise. She's worked with Bob Hope and many others. She's here to stay.

What about some of the others? Are they here to stay also? Will they be able to prove themselves fit for the future, or will they die out? Bobby Darin and Elvis are following Frank Sinatra's and Bing Crosby's footsteps, widening the scope of their talents, developing into screen actors, too. So are Pat Boone, Connie Francis, Fabian, and some of the others.

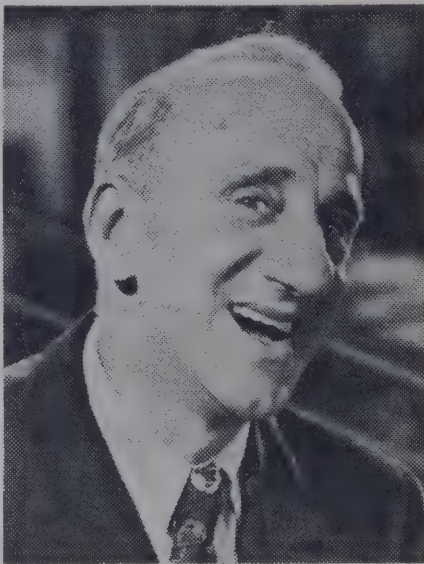
Chubby Checker is one exception to the rule. He's already a showman. He started out as one. However, whether we like to admit it or not, his fame rests on a "fad", that we call the "Twist". What happens when the Twist dies? Will Chubby die too? Or will he be dexterous and versatile enough to change with the times? We think he will. But where will he learn to do this? On the screen, of course, and in the night clubs and on television. Same with the others.

Who are the Giants of the past generation? The Orlandos, the Dions of yesterday? Tony Bennett, Vic Damone, Frank Sinatra, Frankie Laine. They've stayed, they've proved their mettle, they've shown that they know how to entertain. You find them at the biggest clubs. They draw good crowds. How about Dion? Will he still draw a crowd when he and his fans grow up? Probably. But it won't just be for his good looks, or for "sentimental reasons". He'll have to prove himself, by work, hard work, constantly improving his talent, learning to spread out into other fields of show biz. A voice, a song style isn't enough. To grow in show business you need more, much more.

In the old days, you had the Ziegfeld Follies, the Borscht Circuit (it's still around today, still a proving ground for fresh talent). You had saloons, the taverns, and vaudeville. Today you have the record industry and TV. Television is sometimes called "modern vaudeville", especially the early television when Uncle Miltie was King. Ed Sullivan's show gives young and old singers and comedians the chance to work. Jack Paar's show did this too.

Will times change again? Will the process reverse itself back to the old days, when a young hopeful had to "come up the hard way" in his climb from the sawdust of one-night stands and small joints to the star dust of fame and fortune? IN THE NEXT ISSUE OF HIT PARADER WE WILL TRY TO ANSWER THIS AS WE PROBE FURTHER INTO THE PRESENT, PAST AND FUTURE OF SHOW BUSINESS.

The great performers of today and yesterday came up the hard way. Cantor began as a singing waiter. Durante shot to stardom from the honky-tonks.



Sammy Davis, Jr. was one of the Will Mastin Trio before soloing. His rise to greatness reflects years of hard work.

Judy Garland, film and recording star since childhood, found that long experience made her a great, live performer.

★ PLAYBOY

BRIAN HOLLAND ROBERT BATEMAN
WILLIAM STEVENSON

Oh, girls, you know we've got to
(watch out)
You know you know, you know
We've got to watch out
He, he he's a playboy (watch out)
He, he, he's a playboy
Playboy get away from my door
I heard about the lovers you had before
You took their love for a game of joy
You tossed their hearts around
As though it was a toy, playboy
Playboy, find yourself another toy
'Cause this is one heart you won't
destroy
I can't stand for what you're puttin'
down
Fooling around with every girl in town,
playboy
You wasn't saying' nothin' in my book
'Cause this is one fish you'll never, ever
hook
You left the others standin' with their
hearts in pain
Now you're coming 'round trying to do
me the same
Playboy, I see your kind
Winnin' every girl with the same ol'
line
So, playboy, stay away from my door
I know about the lovers you had before,
playboy.
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★ I'LL NEVER DANCE AGAIN

BARRY MANN MIKE ANTHONY

My soul once was swayin' to the beat
of your heart
And your lips were sayin' that we
won't dance apart
Now someone else is holdin' you
The way I did then
So, Darlin', I'll never, no, I'll never,
never dance again
Oh, I've danced with others
Just to show I don't care
But my arms discovered
That the thrill wasn't there
Unless my arms are holdin' you
The way they did then
Oh, darlin', I'll never
No, I'll never, never dance again
I'll stay off the dance floor
Till mem'ries grow dim
My heart would break
To see you take every step with him
'Cause if I see you sighin'
On that shoulder of his
Oh, how I'd be cryin'
Knowin' how sweet that is
So while this guy is holding you
The way I did then
Oh, darlin', I'll never
No, I'll never, never dance again.
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★ IMAGINE THAT

JUSTIN TUBB

Imagine me, still loving you
After all you've put me through...
I can't help it, I just do
Imagine that, and that's not the half
Imagine this, if you can
I've stood more, more than I should
stand
But I'd still take you back again
Imagine that, ain't that a laugh
Can you believe I'd swallow my pride
Well, yes, yes, I guess you can
'Cause you know you've always had
my foolish heart
Right in the palm of your hand
So for what it's worth to you
It just doesn't matter what you
might do
'Cause I'll still be waiting and loving
you
Imagine that, ain't that a laugh.
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★ FOLLOW THAT DREAM

FRED WISE BEN WEISMAN

When your heart gets restless
Time to move along
When your heart gets weary
Time to sing a song
But when a dream is calling you
There's just one thing that you can do
You've gotta follow that dream
Wherever that dream may lead
You've gotta follow that dream
To find the love you need.

Gotta find me someone
Whose heart is free
Someone to look for my dream with me
And when I find her
I may find out
That's what my dreams are all about
I've gotta follow that dream
Wherever that dream may lead
To find the love I need.

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★ BORN TO LOSE

FRANKIE BROWN

Born to lose, I've lived my life in vain
Ev'ry dream has only brought me pain
All my life I've always been so blue
Born to lose and now I'm losin' you
Born to lose, it seems so hard to bear
How I long to always have you near
You've grown tired and now you say
we're through
Born to lose, and now I'm losin' you.

Born to lose, my ev'ry hope is gone
It's so hard to face that empty dawn
You were all the happiness I knew
Born to lose, and now I'm losin' you
There's no use to dream of happiness
All I see is only loneliness
All my life I've always been so blue
Born to lose, and now I'm losin' you.
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★ MASHED POTATO TIME

KAL MANN BERNIE LOWE

The mashed potatoes started long
time ago
With a guy named Sloppy Joe
You'll find this dance is a cool to do
C'mon, baby, gonna teach it to you
Mashed potatoes, mashed potatoes
Hear that groovy beat now
It's the latest, it's the greatest
C'mon 'n' twist y'r feet now, baby
C'mon, honey, c'mon
Now ev'rybody is a-doin' fine
They dance along, form a big boss line
'N' they discover it's the most man
The day they did it to "Please Mr.
Postman"
Mashed potatoes, mashed potatoes
Wait a minute, wait, a minute
It's the latest, it's the greatest
Deliver the letter
C'mon, baby, ah, honey, yea, yea, yea,
yea

'N' then this dance just grew 'n' grew
They looked for records they could do
it to
They found this dance is a out of sight
To when the "Lion Sleeps Tonight"
Mashed potatoes, mashed potatoes
Wimma wetta, wimma wetta
It's the latest, it's the greatest
Yeah, yeah, yeah, yeah, mashed
potatoes
Well they got with it more 'n' more
You ought-a see them crowd the floor
The mashed potatoes took a long list
They even do it to "Dear Lady Twist"
Mashed potatoes, mashed potatoes
Get up from your chair now
It's the latest, it's the greatest
Yeah, yeah, yeah, yeah, honey
Mashed potatoes, yeah, yeah, yeah,
yeah, yeah.
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HOW TO LOVE



and be **LOVED!**

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GERRY GOFFIN JACK KELLER

She's the prettiest girl in town
And she sure knows it
The way she walks
And the way she talks sure shows it
I hate that stuck up so and so
But there's one thing I gotta know
Where does she live?
What's her number?

And how can I meet her?
She comes on like she's so high class
and well bred

But I never saw a girl with such a
swell head

She got herself a mighty long wait
If she thinks I'll ask her for a date
But where does she live?

What's her number?

And how can I meet her?

She's in love with herself

You know the kind

Always putting on airs

The guys in town all think she's

Mona Lisa

And she's got 'em all goin'

Out-a their way to please her

Whatever they see's a mystery

'Cause she don't do a thing to me

But where does she live?

What's her number?

And how can I meet her?

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★ ANOTHER DANCING PARTNER

OLLIE JONES ART WAYNE

Can't get used to another dancing
partner

It's so hard, so hard

Can't get used to another dancing
partner

It's gotta be you, yeah, always you

We danced ev'ry dance together

And nothing could tear us apart

Until somebody new danced away
with you

Now my feet want to dance

But not my heart

They're playing our fav'rite song

But somehow it's lost all its charm

No one can ever replace the thrill

of your embrace

There's no one in my heart

Without you in my arms.

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★ KEEP YOUR LOVE LOCKED DEEP IN YOUR HEART

GERRY GOFFIN CAROLE KING

Don't stay at home when I go away

Don't waste your time with letters

each day

You can have fun and see ev'ryone

That you want to see

Just keep all your loved

Locked deep in your heart

And don't give the key to anyone else
but me

Don't miss a party, don't miss a dance

Go on a date if you get the chance

Give him your hand and I'll understand

That's how it should be

But, darling, keep all your love

Locked deep in your heart

And don't give the key to anyone else
but me

You can be waiting without bein'
lonely

Just save your love for your one and
only

I won't be mad if you don't resist

If someone else should ask for a kiss

Give him the right to kiss you goodnight

If it has to be

But, darling, keep all your love

Locked deep in your heart

And don't give the key to anyone else
but me.

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★ I NEVER KNEW YOUR NAME

PAUL ANKA

Although we have never, never danced
I loved you with just one glance
You were dancing, I was glancing
As you passed me on the floor
You saw me glancing, but you kept
on dancing

Out of the room and through the door
I beg your pardon

But in the garden

He placed a flower in your hair

But when he kissed you

Oh, how I missed you

Wishing I was there

Then I dreamed upon a star

Wishing I was where you are

How I thought the day would never
come

And when I thought that I was first

All at once my bubble burst

I was standing where I started from

To my regret, dear

We've never met, dear

But I love you just the same

Although we never danced

I loved you with just one glance

And I never, no, I never knew your
name.

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★ LOVELESS LIFE

EARL SHUMAN

LEON CARR

Kissless lips lead to

Sleepless nights lead to

Hopeless days lead to

Loveless life, oh

Too many lies lead to

Too many tears lead to

Two broken hearts lead to

Loveless life, oh

I was so wrong

To let you go my darlin'

For I belong to you and only you

To take me back my darlin'

I promise I'll always be true

Don't let my kissless lips lead to

Sleepless nights lead to

Hopeless days lead to

Loveless life, oh.

I want you darlin'

I need you darlin'

Without you darlin'

Leads to loveless life, oh

Come back my baby

I love you baby

Without you baby leads to

Loveless life, oh.

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★ ONE MORE TIME WITH BILLY

GERRY GOFFIN

JACK KELLER

My heart longs to tell you

That you're the only one

But I've one request to make

Before I do

Oh, darlin', let me go out

One more time with Billy

Then I'll know for sure

If I'm in love with you

Let me taste his kisses

And let him hold me tight

Let me see

If he can thrill me

Like you do

Let me hear ev'ry word

He has to say to me

Then I'll walk away

And know my heart is free

If you really love me

I know that you won't mind

If I make sure my love for you is true


Oh, darlin', let me go out

One more time with Billy


Then I'll know for sure

If I'm in love with you.

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★ JOHNNY LOVES ME

BARRY MANN CYNTHIA WEIL
Johnny loves me
He just told me so last night
Now each star I see
Belongs to me
And they're all shining twice as bright
Johnny loves me
Someone's heart is really mine
Love is everywhere
And I could swear
The world's a great big Valentine
I feel so pretty
I'm all aglow
When he says I'm wonderful
He makes me feel it's so
Yes, Johnny loves me
Now each day is bright an' new
And I only pray
That I can say
For every day my whole life through
Johnny loves me
And I love my Johnny too.
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★ THE ONE WHO REALLY LOVES YOU

WILLIAM ROBINSON
Some other girls are filling your head with jive
So now you're acting like you don't know that I'm alive
So love you'd better make up
Yeah, before we break up and you lose me
Little me, the one who really loves you.

Susie only wants you until the day
That she'll again have her true love far, far away
So love you'd better wake up
Yeah, before we break up and you lose me
Little me, the one who really loves you.

Jenny only wants you 'cause she thinks
She has to have everyone
Minnie only wants you
For she thinks that hurting me would be fun
Oh, silly Lilly you know she doesn't really want you with a love that's true
In fact, there's no other girl in the whole wide world
Who can love you like I do.

They get tired of you and they're gonna put you down
And they ain't gonna want you hanging around
Love you better wake up
Yeah, before we break up and you lose me
Little me, the one who really loves you.
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★ FUNNY WAY OF LAUGHIN'

HANK COCHRAN
If you see me with a great big smile
At some party where the fun runs wild
If tears start to flow and I fall apart
Please don't think you broke my heart.

It's just my funny way of laughin'
Yes, my funny way of laughin'
Your leavin' didn't bother me
It's just my funny way of laughin'
Yes, my funny way of laughin'
I'm really happy as can be.
If we meet on the street
And a little bitty tear rolls down my cheek
Please don't think it's because I'm blue
Or that I'm still in love with you.


Remember the day you left our place
And how the tears rolled down my face
It wasn't because you were leavin' me
I was happy because you were pleasing me.
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★ GOOD LUCK CHARM

AARON SCHROEDER WALLY GOLD

Uh huh huh, uh huh huh, uh huh huh,
oh yeah
Don't wanna four leaf clover
Don't wanna ol' horseshoe
Want your kiss
'Cause I just can't miss
W'ith a good luck charm like you
Come on and be my little good luck
charm
Uh huh huh, you sweet delight
Wanna good luck charm hangin' on
my arm
To have (to have) to hold (to hold)
tonight
Uh huh huh, uh huh huh, uh huh huh,
uh tonight
Don't, yeah, uh huh huh, uh huh huh,
uh tonight
Don't wanna silver dollar
A rabbit's foot on a string
The happiness in your warm caress
No rabbit's foot can bring.
If I found a lucky penny
I'd toss it across the bay
Your love is worth all the gold on earth
No wonder that I say:

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★ UPTOWN

BARRY MANN CYNTHIA WEIL

He gets up each morning and he goes
downtown
Where everyone's his boss
And he's lost in an angry land
He's a little man
But then he comes uptown each evening
To my tenement
Uptown where folks don't have to pay
much rent
And when he's there with me
I can say that he's everything
Then he's tall, he don't crawl, he's
a king
The world is sweet
It's at his feet when he's uptown
Downtown he's just one of a million
guys
He don't get no breaks
And he takes all they have to give
'Cause he's got to live
But then he comes uptown
Where he can hold his head up high
Uptown he knows I'll be standing by
And when I take his hand
There's no man that could put him
down
Then he's tall, he don't crawl, he's
a king

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★ I CAN MEND YOUR BROKEN HEART

DON GIBSON

Shower you with kisses
Give you all my love
I can mend your broken heart
I could take you places
You'll forget about him
I can mend your broken heart.

You'll forget old mem'ries
And of the love you knew
Give me just the chance to do my part
I know you won't regret it
Come on now, let's start
'Cause I can mend your broken heart.

Yes, there's a new beginning
Come on now, let's start
I can mend your broken heart
You have been the loser
Play a losers part
But I can mend your broken heart.
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★ TOUCH ME

WILLIE NELSON

Touch me
Touch the hand of the man who once
owned all the world
Touch me, touch the arms that once
held all the charms of the world's
sweetest girl
Touch me maybe someday you may
need to know how it feels when
you lose
So touch me then you'll know how
you feel with the blues.

Watch me
Watch the eyes that have seen all the
heartache and pain in the land
And be thankful that you're happy tho'
standing so close to the world's
bluest man

Don't forget me take a good look at
someone who's lost ev'rything he
can lose

And touch me, then you'll know how
you feel with the blues.

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★ LET'S LEAVE IT THAT WAY

BROOKS ARTHUR GLORIA SHAYNE

I know, you know, we're saying
goodbye
We loved, we lost, there's no telling
why
Remember the good times, what else
can I say
There's no regrets, let's leave it that
way
We laughed, we cried, it's over and
done
We talked, we tried, but nobody won
The pain and the heartache
We think it will stay
But the heart forgets, let's leave it
that way
Those wonderful moments, suddenly
they're gone
We're free to be lonely, as the years
go on and on
No tears, no fuss, one kiss and I'll go
But there's one thing that you'll
never know

I'll love you forever the same as today
But no regrets, let's leave it that way.
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★ TAKE TIME

MEL TILLIS MARIJOHN WILKIN

Well, if you haven't found time to
tell your girl
She's the sweetest little thing in
this whole wide world
You'd better take time
You'd better take, take, take a little
time
Well, if you haven't found time to hold
her hand
And make her know she's got a
preciative man
You'd better take time
You'd better take, take, take a little
time
For some Casanova's gonna come along
And sing your girl a mighty, pretty
love song
You'd better take time
You'd better take, take, take a little
time
Well, if you haven't found time to
kiss her lips
And make her little heart do a million
flips
You'd better take time
You'd better take, take, take a little
time

For some local yokel's gonna come
right by
And you're gonna be wond'rin' why
Why, why you didn't take time
You didn't take, take, take a little time.
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At nineteen, Carole King is a
successful songwriter. This teen-
age Queen of Melody has already
penned hot "Hit" tunes. How did
she do it? We'll let her tell you.

I WRITE THE
Songs
YOU SING
by Carole King



Sometimes I feel annoyed when peo-
ple start complimenting me for being
a teenage songwriter. Is it so surpris-
ing that a teenager should write songs?
To me it seems to be the most natural
thing in the world! What IS surprising,
I suppose, is that a teenager should
have her songs published and write
hit tunes.

Maybe I was just lucky, but it seems
to me there are probably a lot more
teenage songwriters around who just
haven't gotten the breaks I did.

I started out by organizing a vocal
group at Madison High in Brooklyn.
We needed material so I began writing
our own songs. One day I decided to
cut a record on a song called "Oh,
Neil". And here's where "luck" came in.

Don Kirshner and Al Nevins of Al-
don Music heard the song — one of my
friends who knew them played it for
them. They liked the song and con-
tacted me. When I got to their office
they had a contract waiting for me to
sign. It was the big break, the break
so many amateur songwriters reach
for but never grasp — the dream come
true.

It wasn't long before I began writing
songs that a lot of the teenage stars re-
corded. Songs like "Will You Love Me
Tomorrow", grooved by The Shirelles;
"Take Good Care Of My Baby", with
Bobby Vee; "Some Kind Of Wonderful",
sung by Tony Orlando; and "Every
Breath I Take", vocalist Gene Pitney.
Let me add here that I collaborated
with my husband, Gerald, on all of
these songs.

I don't think too many people real-
ize how important it is for a young
songwriter to have someone with a
thorough knowledge of the music busi-
ness to work with. I guess I'm doubly
fortunate, in this case, since it's my
husband. Being very close to each
other, naturally, we are able to work
as a real team.

Unfortunately, it's not usually as
easy for a teenager to break into the
business as it was for me. You've got
to stick with it and have faith in your-
self. Try to find a singing group, a
song stylist, or a good instrumental
group who will record your songs.
Sooner or later, someone will hear
them, and if they have the beat, the
appeal that the public wants, you'll be
on your way.

In the near future, I feel certain that
many more teenage tunesmiths will be
writing songs that sell, just as I have
done. For it's a young world in the
music business, and the sound that
clicks with the vast, teenage audience
is the sound that sells.


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offbeat

HIT PARADER'S Pinnacle Pick . . . ELLEN VAN VALEN.

That's the name. Remember it. Who is she? A vocalist, a singer with a beat, with emotion, with a VOICE. No, Ellen's never grooved a hit disc. She's not big on TV or radio. But in our book she IS big. Big talent, big voice — STAR-BIG!

Ellen is a performer in the old tradition. She stands up and she sings — and you listen — and she takes your heart and molds it to the rhythm of her song.

Tender ballad, lowdown torch, schmaltz or a belting hot beat, Ellen's got it, she feels it and she makes you feel it, too.

This is a talent. This is HIT PARADER'S nomination for STAR-STUFF. Jerry Leiber and Mike Stoller, top tunesmiths ("Hound Dog", "Kansas City", "Charlie Brown", etc.) like her. Audiences love her. We do. You will, too.

I just caught her at Connecticut's Actor's Colony Inn. I saw her turn a crowd of bored cynics into sentimental slobs with the magic of her performance. Ellen lifted them out of their seats — as she does whenever she appears — caught them in the emotional web that only a star can weave around an audience.

Ellen's most recent appearances have been at the "500" Club, in Atlantic City, the Elegante, in Brooklyn, and the Actor's Colony Inn, Connecticut. She's toured Tokyo, Singapore, Bangkok and Korea. Coming up is an audition for Johnny Carson, replacement for Jack Paar on the Tonight show, and a recording date with Big Top Record Company.

That's Ellen van Valen, still reaching toward what lesser talents have achieved.

Ellen van Valen — spelled, B-I-G-T-I-M-E!

Mass exodus from New York and Hollywood by the record companies. Where? To, of all places, Nashville, Tenn. Southern hospitality, fried chicken, yams and country livin' good for the disc VIPS? Or maybe they're fast on the drawl. Every major recording company will take that Southern jaunt, sho' nuff.

Feminine Film Stars hitting the night club trail. They want to get that live-audience feel, to get back in touch with the people who buy the tickets at the box office. Vocalists, these glamor chicks (and chickens). Club dates supplement their incomes, too, and can bring color back to a fading star.

Percentage-wise the biggest record sales have been in the low priced bargain discs. Same beat as the higher quality commodity. But who needs quality and fidelity for some of the popular Twist and Rock 'n' Roll singers? All you need is the beat for your feet. Clarity would only spoil the vocal . . . ad nauseum.

The Twist is big abroad, but not like it is here. It doesn't pack them into the night clubs as it does in the U.S.A. We made it. We like it. We've got it. It's fun, it's an emotional escape valve, and it'll slim your waist and hipline. So . . . LET'S TWIST!

Rock 'n' Roll records have dropped into a hole. The single disc market in general is way off. Why? Because your favorite radio disc jockey shows aren't airing Rock 'n' Roll they way they used to. They're leaning toward more substantial stuff. Result! Como has a hit and Bennett has skyrocketed upward on the record charts, and the recording companies are shouting for sales that ain't. Stations aren't interested in record sales. They want listeners. But we think they'll listen to the disc companies when the shouting gets loud enough, and Rock 'n' Roll will swing back.

Joey Bishop not happy in his TV show series. The role's not in character for Joey. The boss-man, Danny Thomas, agrees. Result, a new deal for Joey come next season.



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8 TWISTS
Set #17

Peppermint Twist

Did You Tell Him

I Just Couldn't
Take It

Take A Chance

Hillbilly Twist

Loving You

Yes She Knows

I was Wrong

☐ HERE ARE THE TITLES SET #13
1. The Twist 5. Never On Sunday
2. My Heart Has a Mind of It's Own 6. So Sad
3. Chain Gang 7. Kiddo
4. Yogi 8. Dreamin'

☐ HERE ARE THE TITLES SET #14
1. Locomotion 5. New Orleans
2. Lando 6. Wanda
3. Let's Boogie 7. Many Years Ago
4. No Will Groch Your Heart 8. Gonna

In Your Choice of 45 RPM or 78 RPM

☐ Here Are The Titles Set No. 8
1. Unforgettable 5. Revellie Rock
2. Heartaches By the Number 6. It's Time To Cry
3. I've Been Around 7. Beaky Boy
4. Uh! Oh! 8. Be My Guest

☐ Here Are The Titles Set No. 9
1. The Big Hurt 5. Pretty Blue Eyes
2. El Paso 6. Running Bear
3. Way Down Yonder in New Orleans 7. You Got What It Takes
4. Among My Souvenirs 8. Village of St. Bernardette

☐ HERE ARE THE TITLES SET #11
1. Stairway to Heaven 6. Stock On You
2. Green Fields 7. When You Wish Upon a Star
3. Footsteps 4. Sixteen Reasons 8. Hither, Thither and Yon
5. Cradle of Love

☐ HERE ARE THE TITLES SET #15
1. Calcutta 5. Apache
2. Surrender 6. Blue Moon
3. Don't Worry 7. Think Twice
4. Dedicated To The One You Love 8. Watuie

☐ Here Are The Titles Set No. 20
1. Theme From A S. Forever Summer Place 6. Baby You've Got What It Takes
2. Beyond the Sea 7. Where or When
3. Let It Be Me 4. County Boy 8. Waddy Man

☐ HERE ARE THE TITLES SET #12
1. Alley Oop 5. Tell Laura I Love Her
2. I'm Sorry 6. Josephine
3. Only the Lonely 7. Trouble in Paradise
4. It's Bitzy Teenie 8. Please Help Me Polka Dot Bikini I'm Falling

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★ SOLDIER BOY

FLORENCE GREEN LUTHER DIXON
Soldier boy, oh, my little soldier boy
I'll be true to you
You were my first love
And you'll be my last love
I will never make you blue
I'll be true to you
In this whole world
You can love but one girl
Let me be that one girl
For I'll be true to you
Wherever you go
My heart will follow
I love you so, I'll be true to you
Take my love with you
To any port or foreign shore
Darling, you must feel for sure
I'll be true to you.

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★ I CAN HEAR MY HEART BREAK

HARLAN HOWARD
I'm surrounded by silence, tormented
by dreams
Tortured by sweet words that you
didn't mean
It's so still and it's this silence
That I can't hardly take
For I can hear, I can hear my heart
break

Now, these arms are mighty lonesome
Guess they're missing you
And I have to admit it, honey
I miss you too
I sit here in this silence
Half asleep, half awake
And I can hear
I can hear my heart break.
Empty days without number
Lonely nights I can't bear
That old world's gone right on by me
Who's to know, who's to care
I keep listening for your footsteps
Little sounds you used to make
And I can hear
I can hear my heart break.

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★ TROUBLE'S BACK IN TOWN

DICK FLOOD
Look who's coming down the street
Big brown eyes and smile so sweet
Uh-oh, trouble's back in town
I feel a sad old memory
Coming back to torture me
Uh-oh, trouble's back in town
Funny, she still looks the same
Time has brought so little change
Why did she turn up again
Just when my heart was on the mend
Wish I didn't love her so
Better hide until she goes
Uh-oh, trouble's back in town.
© Copyright 1961 by Sure-Fire Music Co., Inc.

★ WHAT ABOUT ME

DON GIBSON
You're happy now it's plain to see
You're not concerned with your old
used to be
You could at least show some sympathy
You're happy, I see, what about me
You passed me by with your head
up high
You've no regrets since we said
goodbye
You've got not heartaches or misery
You're happy, I see, what about me
What about me, what about me
Those sweet words you said
Were just words to deceive
What about me, what about me
I live with the promises you didn't
keep
Someday you may find your love untrue
You'll feel the same way I feel
about you
You could at least show some sympathy
You're happy, I see, what about me.
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★ LOVERS WHO WANDER

DION DI MUCCI ERNIE MARESCA
When she kissed me, I was born
Then she said goodbye
Then I knew right away
I was born to cry
Now I'm happy and the joke's on her
Because I've found that place
For lovers who wander
She took my love
She said she was never comin' back
My world and sky were all turnin'
black
Now I see the light, I'm wise to her
'Cause I've found the place for lovers
who wander
I walked around thinkin' about her
Never thought I could live without her
She broke my heart
I really showed it
Look at me now, you'd never know it
Now my story can be told with a
smiling face
I'm the luckiest guy in the human race
All my lovin' dreams are gone for
her
Because I've found the place for lovers
who wander.
Copyright 1962 by Disal Music Corp.

★ BELONGING TO YOU

JOHN D. LOUDERMILK
Ev'rybody in the whole wide world
Belongs to something baby
The boy scouts, girl scouts, B. P. O. E.
Or the army and navy
I hear that it's hard to get into the
Elks
But I could easily find myself
Belonging, belonging to you
Ev'rybody in the whole wide world
Belongs to the United Nations
Folks belong to the Saratoma, the
U.S.O. and the Masons
All of this is fine, you see
But I'm more int'rested in baby
Belonging, belonging to you
I can't think of a single group
That I had rather give all my time to
Than that sweet little organization of
you
And you, and only you
Ev'rybody in the whole wide world
Belongs to that or this
The A.F.O.L. or the P.T.A. or a fan
club for Elvis
I'm not crazy 'bout joining a club
I'm just crazy 'bout wanting your love
And belonging, belonging to you.
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★ OUR FAVORITE MELODIES

BOB ELGIN WES FARRELL RAY ROGERS
Just when I think I'm over you
Just when I'm thru with being blue
I pass the record store
And coming thru the door
I hear those golden melodies
They're playing "Hit The Road, Jack"
They're saying you'll come back
They're saying "Take Good Care Of
My Baby."
I turn around and walk on home
What can you do when you're alone
Turn on the radio, and baby,
Wouldn't you know
I hear our fav'rite melodies
They're playing "Goodbye Cruel
World"
They're saying "Hey, Little Girl"
They're playing "Run To Him"
My baby, "Run To Him"
It makes no difference what I do
The songs they play remind me of you
Can't seem to get away
You haunt me night and day
Each time they play our melodies
They're saying I love you
They're saying, hey, girl, it's true
Please say you love me too, my baby
Say you do, say you do, say you do.
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THIRTEEN GOING ON NINETEEN



13! Happy, happy, happy time. Stepping over the threshold to the miracle of TEEN. Do you feel any different — really? Of course you do! You have just entered a brand new, marvelous world, the universe of the teenager. It's as though you've walked down an interminable, narrow pas-

sage for long years and suddenly entered a big brilliant, glittering room where the sound of music swirls all around you with a big beating sound and you whirl to its rhythm as light as a feather in a spring breeze.

13! Yes, this is spring, this age, bubbling, frothy, romantic spring. A time for wing-trying, for wide-eyed expectancy, for new activity and for dreaming.

You're a teenager now—13, going on 19. From 12 to 13 seemed an interminable, impossible stretch of limitless time. You lived in a world of slow motion where time stood still, linked to the "child" past, still part of the "grubby" group. But once you become a teenager the whole world changes and the teen years march closely and 19 doesn't seem so far away.

13! So important a number! The beginning of so many wonderful things. The cute, so-much-more-grown-up clothes of the teenager, the "kook" hair-dos you can try, a lipstick, an eyebrow pencil, and perhaps high heels for the big, formal occasion.

13! And then there are BOYS! They are the things that wear trousers, have their hair cut short and are different from girls. But now you're a teen and overnight the word BOYS has changed in meaning. Now they are awkward, mysterious, but rather nice creatures that become increasingly more intriguing.

13! And you want to do all the things the other — the older — teenagers do. But don't be impatient. Don't rush too fast toward 19. Enjoy your new status. Watch the world unfold before you and bask in the newness of this happy time.

13! A time of big-eyed wondering. Wondering about yourself, the chemical changes that marvelous Mother Nature is performing within you, the outward, physical changes your mirror reveals, all pointing toward young maturity and womanhood. Wondering about boys and the men they become, and the mysteries of marriage and motherhood.

13! A dangerous age — if you allow it to be. The formation of thoughts and budding philosophies, of a way of life that can mold the future for better or worse. You question and receive answers but the answers can be distorted or only half-truth. Be wise in your selection of a mentor. Ask your mother, or a close relative whose wisdom you admire, your doctor, or your religious leader.

13! A time to begin the development of tastes in many spheres. A time to begin to prepare for the future — for 19. A time to start wading in the teenage social pool, to develop character and the wisdom to select the right companions.

13! Not all sweetness and roses, but every spring has its rain and the sun always shines tomorrow. Take advantage of all the wonder it offers you. Cherish it and make the most of it. 14, 15, 16, 17, 18 and 19 will be here, but 13 will never come again.

★ WALK ON WITH THE DUKE

R. WILLIAMS
E. EDWARDS
E. DIXON
I. NAHAN
C. CARTER

TESTA
SPANO
FINIZIO
PIROLLO

When I entered this town
A stranger I came
Nobody even knew my name
I came down from the land of Earl
Just to find myself another girl
Who'll walk on with the Duke
Hey, little girl
With the blue dress on
Oh, I want to take you
Take you home
So we can wed in the land of Earl
Me and you against the world
Come on, walk on with the Duke
Yes, walk on with the Duke.
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★ I CRY LIKE A BABY

LARRY KOLBER JACK KELLER

Ever since you went away with
someone
I sit at home alone each night just
feelin' blue
Wishin' that you never said that we
were thru
And hurtin' 'cause I'm still so much
in love with you
That's why I cry like a baby
That's why my eyes are never dry
That's why I cry like a baby
Ever since the day you said your last
goodbye.

Ev'ry time I close my eyes I see
your face
How it hurts to lose a love I can't
replace
I die each time I think of you in his
embrace
You're kissin' him with lips that I can
almost taste.

I can see that I've got lonely nights
in store
I knew it just as soon as you walked
out the door
I wish that I could make it like it was
before
But what's the use, I know that you're
not mine no more.
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★ I NEVER DANCED BEFORE

FRED TOBIAS LEE POCKRISS

I remember at a lot of dances
When the music was playin'
I'd be holdin' someone close to me
And it was heavin' just swayin'
But now that I'm with you
Out here on the floor
I know, I know
I never danced before
Oh, my love, when I dance with you
In my heart I hear
The sweetest music, music
Ev'ry shimmy, ev'ry twist
And cha-cha that I did
Till I found you
Doesn't mean a single thing
Now that my eager arms are around
you
Don't let the music stop
I need it more and more
'Cause now I know
I never danced before
Soft and tender as a rose in summer
Is your cheek pressed on mine
Ev'ry moment that I'm dancing with
you

Is a moment divine
I want to spend my life
Out here on the floor
'Cause now I know
I never danced before.
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Music Corp.



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Love needs sunshine, the rain and
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Tasting forbidden fruit
And too much in love to care
What's to become of us
I guess in my heart I know
One of these times
Your conscience will keep you home
Here I'll be in this dim, dark corner
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Waiting and crying alone.
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DON COVAY

I'm gonna stop wasting time, honey
Being a runaround
Chasing after ev'ry little girl
I'm just gonna take it easy, baby
Tell you what I'm gonna do right now
I'm hanging up my heart for you
I'm gonna shake the reputation
Out of being a ladies' man
Gonna throw away my little black book
Right now into the nearest trash can
I'm just gonna push aside
Ev'rything I used to do
Because I'm hanging up my heart
Right now, for you
I wanna thank you, yes, I wanna thank
you

For making me see the light
Yes, and I wanna thank you
Yes, I'm gonna thank you
For the rest of my life
And every, and every and every day
I just wanna love you more and more
Gonna be a one woman's man right now
Baby, like never before
And when all of it's over
There's just one thing I'm gonna do
I'm gonna hang up, hang up my heart
for you

Oh, yeah, I'm gonna be hanging up
Hanging up my heart for you, ooh,
ooh, ooh.

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OTIS BLACKWELL

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Let's unhook the ole telephone
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Time to put another log on the
fireplace

But I can't stand leaving your embrace
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Where are you?
Where have you gone without me?
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Where is the dream we started?
I can't believe we're parted,
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When we said goodbye, love
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When I gave you my love
Was it all in vain?
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| 8. Bless You | 33. Let It Be Me | 58. Kiddio | 83. Blue Moon |
| 9. Take Good Care Of My Baby | 34. What In The World's Come Over You | 59. Ta Ta | 84. Your One And Only Love |
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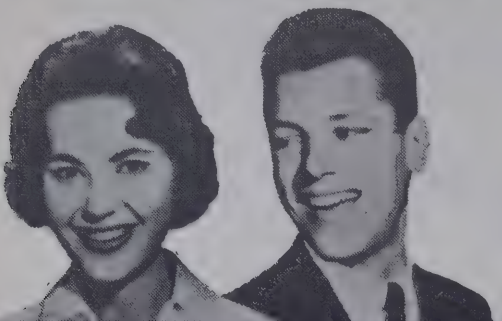
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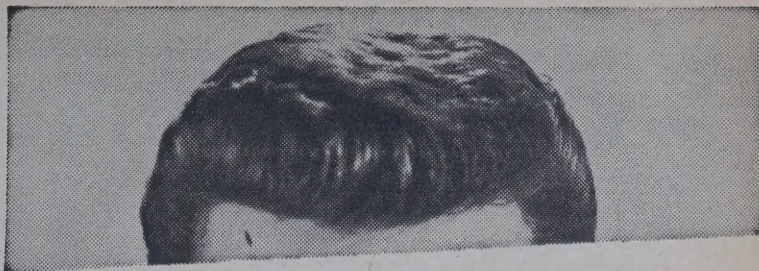
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What's more, he'll be able to sing like all of them — according to my mood and his desire to please me. He'll be able to write love songs like Paul Anka. I'll be standing behind him as he dedicates a song each night to me. No one else will hear these songs, they'll be mine, as daily proof of his love for me.

The man I marry will have more money than Elvis, Anka, and Ricky Nelson combined. He'll own more beautiful cars than Elvis. And everything he owns, everything he is, will be mine. He'll buy me fur coats and trips around the world — we'll do more traveling than Anka ever did, we'll go to far away, exotic lands, and all people everywhere will know and adore my man. The man I marry will be strong and rebel-tough like Maharis. He'll always be by my side to protect me and keep me safe. When he holds me in his arms, I'll know the ecstasy of a Juliet, a Cleopatra, a Helen of Troy.

Sometimes I'll be the coy young wife. He'll have to chase me. I'll play hard to get, and when he finally catches me he'll look into my eyes with more passion and desire and adoration than Fabian or Anka or Presley could ever muster on screen or in real life.

The man I marry will be more gentle than Ricky Nelson,

more suave than Bobby Darin. He'll bring me flowers every day, and little surprises so that I'll never get bored or depressed. Our life will be exciting, fabulous, fantastic. When my husband sings on the stage or in a night club or on television, he'll sing every song to me alone. And he'll get more applause and screams and whistles than Elvis ever got in his life. Girls will mob him and he'll smile and be gentlemanly but he won't really see them. I'll be waiting in my seat in the first row, and after he's finished singing, he'll walk straight up to me and bow before me like I'm his queen and he my servant.

How will I be able to stand it, it sounds so exciting, so unreal, so much like a dream. Yes, after all, that's what it is, you know — just a dream. And that's just what I want to keep it — a dream. For I know that reality can never be as wonderful as a dream. I know too, that someday I'll meet a boy who will mean everything to me and I won't care if he doesn't match the dream, for a dream can't hold you in its arms.

But, until that time comes I'll have my dream. I'll sit here, alone in my room where I hide my secret thoughts, and I'll look at the lovely pictures of my favorite stars on the wall and I'll sigh and close my eyes and dream —

the man I marry will have the eyes of Fabian, the lips of . . .





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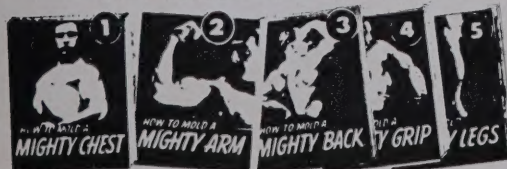
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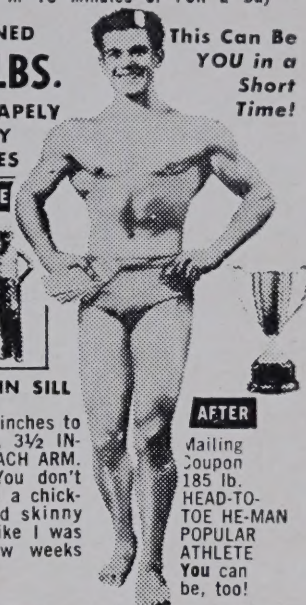
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Short
Time!

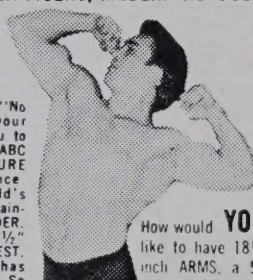


AFTER

Mailing
Coupon
185 lb.
HEAD-TO-
TOE HE-MAN
POPULAR
ATHLETE
You can
be, too!

This now MAGNIFICENT, MODERN HERCULES,
26 yr. old
teacher,
Wm. Butler.

says to YOU. "No
matter WHAT your
age, I advise you to
SEND for the ABC
WONDER PICTURE
COURSES at once
Under the World's
greatest home train-
ing BODY BUILDER.
I now have 18½"
ARMS, a 52" CHEST.
my STRENGTH has
greatly improved. So
have my sports. I have won titles
like "Mr. Virginian," "Mr. State
Y.M.C.A.," etc.



YOU
like to have 18½
inch ARMS, a 52
inch CHEST like
this ABC pupil
NOW HAS?

I BROKE A
WORLD'S
STRENGTH
RECORD!

JIM NORMAN
became Athlete of
the Year. Lifted
the front End of a 2700 lb.
Car. Quit being a bag-of-
bones weakling like I was.
In 10 minutes of fun a day.
A.B.C. CAN DO FOR YOU
ALL HE DID FOR ME! I
gained 25 TERRIFIC LBS.
of HANDSOME POWER-
PACKED MUSCLES.



AFTER
mailing
coupon
below—
like
you do
NOW.

AMERICAN BODY BUILDING CLUB, DEPT. HP-28, GREAT NECK, NEW YORK

Mail me FREE all 5 WORLD FAMOUS STRENGTH TEST COURSES,
including PHOTO BOOK of FAMOUS STRONG MEN, once weaklings,
now famous Strong Men, and How to Become one of Them.

- ☐ I enclose 10c for mailing and handling.
I am under no other obligation.
I'm checking everything I need to give me the kind of body I want.
☐ I want to gain _____ lbs. (fill in). ☐ Triple my strength.
☐ I want to streamline my body, get rid of flabby fat.
☐ I want to add inches of muscle to my ☐ ARMS ☐ CHEST
☐ SHOULDERS ☐ POWERFUL LEGS ☐ SLIM WAIST
☐ I want to become a winning athlete. ☐ I want new pep.

NAME _____ AGE _____

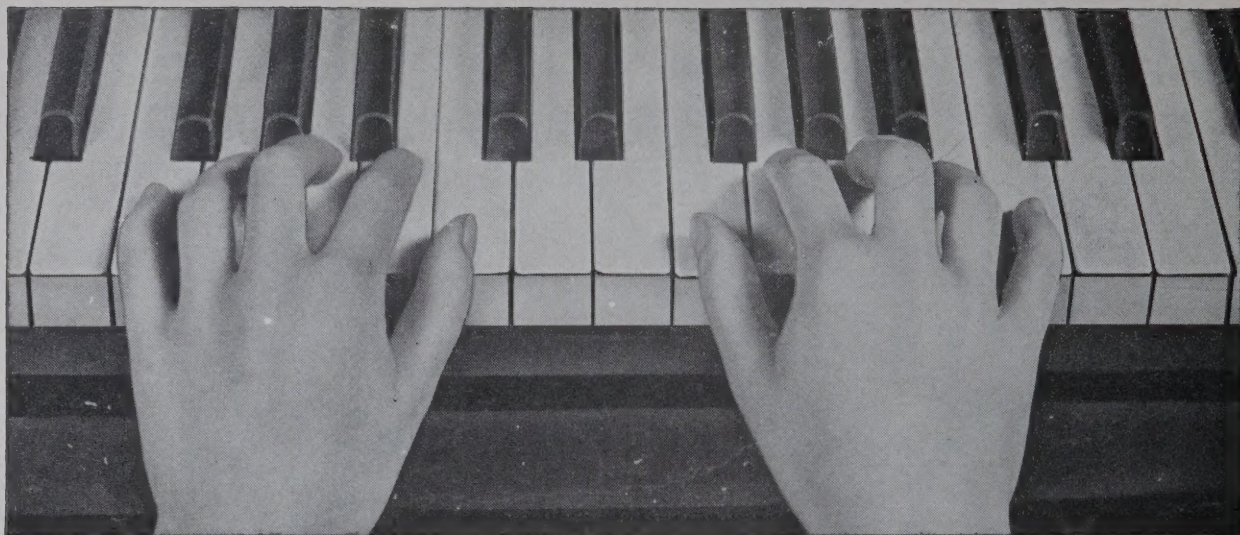
DO NOT MAIL COUPON IF UNDER 14 YEARS OF AGE.

ADDRESS _____

CITY _____ ZONE _____ STATE _____

FREE

Sports,
Self-
defense,
Strong-man
Stunts
Courses
Apparatus.
Let me
know how
to get these
FREE!



Millions Have Music in Their Fingers—and Don't Know It!

Maybe you always thought you didn't have enough "talent" to play your favorite instrument. But this famous course makes it easy as A-B-C to learn. Just tell us which instrument you'd love to play — piano, guitar, accordion, violin, etc.

MOST people can play a musical instrument — but DON'T REALIZE IT. This astonishing fact has been proved again and again since 1898 by the oldest and largest institution of its kind in America — the U.S. School of Music. During that time over 1,000,000 people have taken up this fa-

mous way to learn music at home. Most of them didn't know a single note of music when they started. Many doubted that they could ever learn. Yet today there are U.S. School of Music students everywhere — housewives, farmers, typists, business and professional men, etc. — joyously entertaining themselves and others by playing.

Why Not Join Them?

Now how about you? Wouldn't you like to find yourself playing your favorite instrument so well — and so soon — that your friends will be amazed? Not just "picking out a tune" — but really playing all your favorite pieces easily and confidently . . . by note!

Imagine what good times that would mean. The new

friends you would meet. The exciting invitations that would pour in upon you. The fun you would get out of your leisure hours. The deep-down happiness of putting such an accomplishment into your life.

Some Things To Forget About

Forget about special "talent" — if you can read plain English and hum a tune, you can learn to play. Forget about tiresome exercises and scales — you learn by playing delightful little pieces right from the start. Forget about "having the time" — you learn in the spare time of your own choosing; free from the rigid schedule imposed by a teacher. And you can forget about expense too — for your lessons cost only about a TENTH what you'd pay a private teacher.

FREE BOOK

Mailing the coupon places you under no obligation — and no salesman will call. You will receive our free illustrated book describing this famous course. So mail coupon now. Don't delay putting this wonderful accomplishment into your life. **U.S. SCHOOL OF MUSIC, STUDIO 28, Port Washington, N. Y.** (Special Reduced Prices on instruments to our students.)

These Delighted People Never Dreamed They Could Play — Until We Showed Them How!

Masters Many Tunes in First 3 Weeks



"I was able to play many pieces of popular tunes in the first 3 weeks. My family and friends certainly were surprised. I play for social functions and dances, etc. Your Course has opened the door to popularity and a wider circle of friends."

—Peter H. Kozyra, Manitoba, Canada.

More Than Proud

"I enjoyed every step of the way. My friends can't get over the improvement I made in a short time. More than proud to have been one of your students."

—Helen Prevas, New Castle, Del.



Progresses Rapidly

"I just want to tell you how much I enjoy your lessons and how rapidly I am progressing. The lessons are so simple, anyone can understand them; I have learned to play by note in just a little more than a month."

—Andrew Schneider, Hanna, Wyoming.



OVER
1,000,000
STUDENTS
63
Successful
Years

- ☐ Piano
- ☐ Guitar
- ☐ Steel Guitar
- ☐ Violin
- ☐ Piano Accordion
- ☐ Saxophone
- ☐ Trumpet, Cornet
- ☐ Pipe, Electronic, Reed Organ
- ☐ Tenor Banjo
- ☐ Ukulele
- ☐ Clarinet
- ☐ Trombone
- ☐ Mandolin

U.S. SCHOOL OF MUSIC Studio 28, Port Washington, N.Y.

I am interested in learning to play, particularly the instrument checked at left. Please send me your free illustrated booklet, "Now You Can Learn Music In Your Own Home." **NO SALESMAN IS TO CALL.**

Do you have the instrument?

Mr.
Mrs.
Miss (Please Print Carefully)

Address.....

City.....State.....
(Insert Zone Number, If Any)

NOTE: ☐ If you are under 16 years of age check here for booklet "A."

